

Museum Association QUARTERLY

Los Angeles County Museum / volume 18, number 1, winter 1961 • 1962



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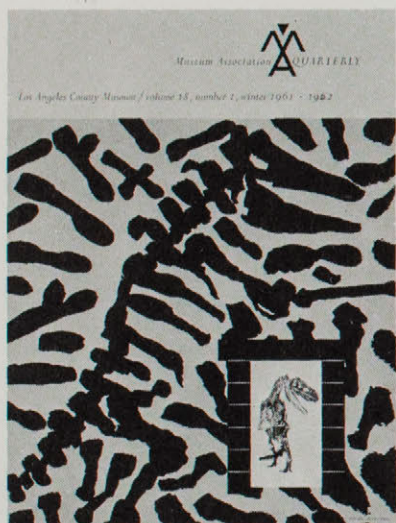
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The cover design is by Jesse Perez after reading Dr. Downs' article on vertebrate paleontology, page 4.

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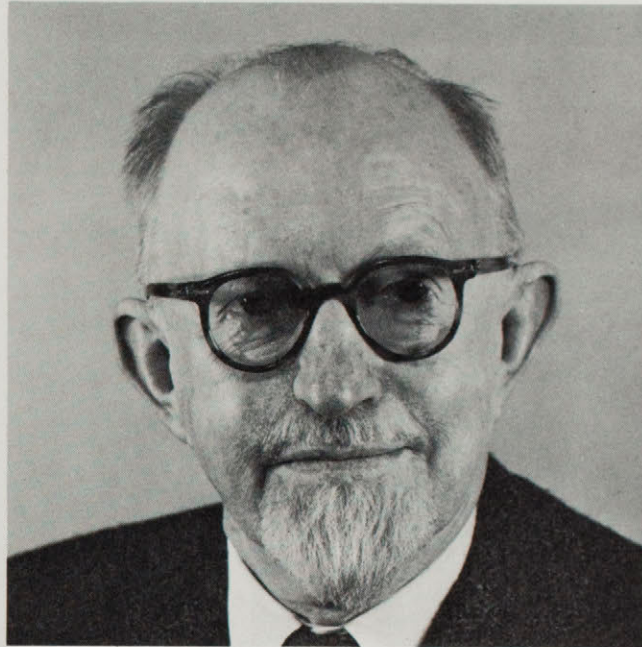
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The QUARTERLY of the Los Angeles County Museum. Volume 18, No. 1



A message from George Gaylord Simpson

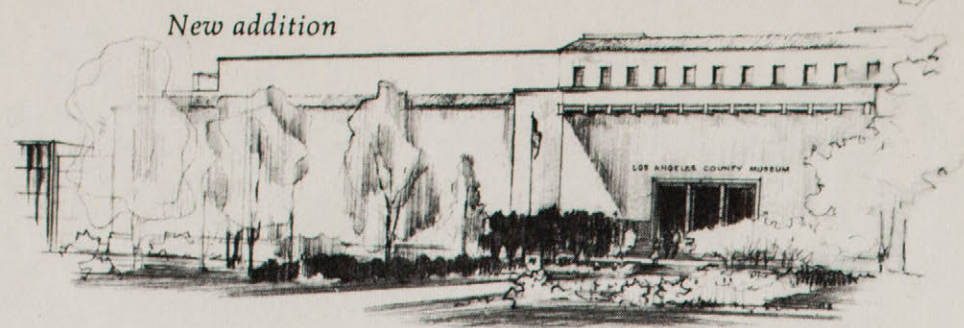
*Alexander Agassiz Professor of
Vertebrate Paleontology,
Harvard University*

LOS ANGELES, an acme of metropolitan civilization, stands where nature reigned a few generations ago. Its structures are literally rooted in a still more remote prehistoric past, among the bones of mammoths, giant sloths, sabertooths, and other primeval creatures. The study of that long prehistory is essential not only for comprehension of the world around us but also for understanding of our own origin and destiny, for illumination of the mystery of our place in the scheme of things.

It is appropriate that the study of the past should flourish in this scene, and it is heartening that enduring and noble cultural institutions should arise amid much that is ephemeral and some that is tawdry. Recent as they

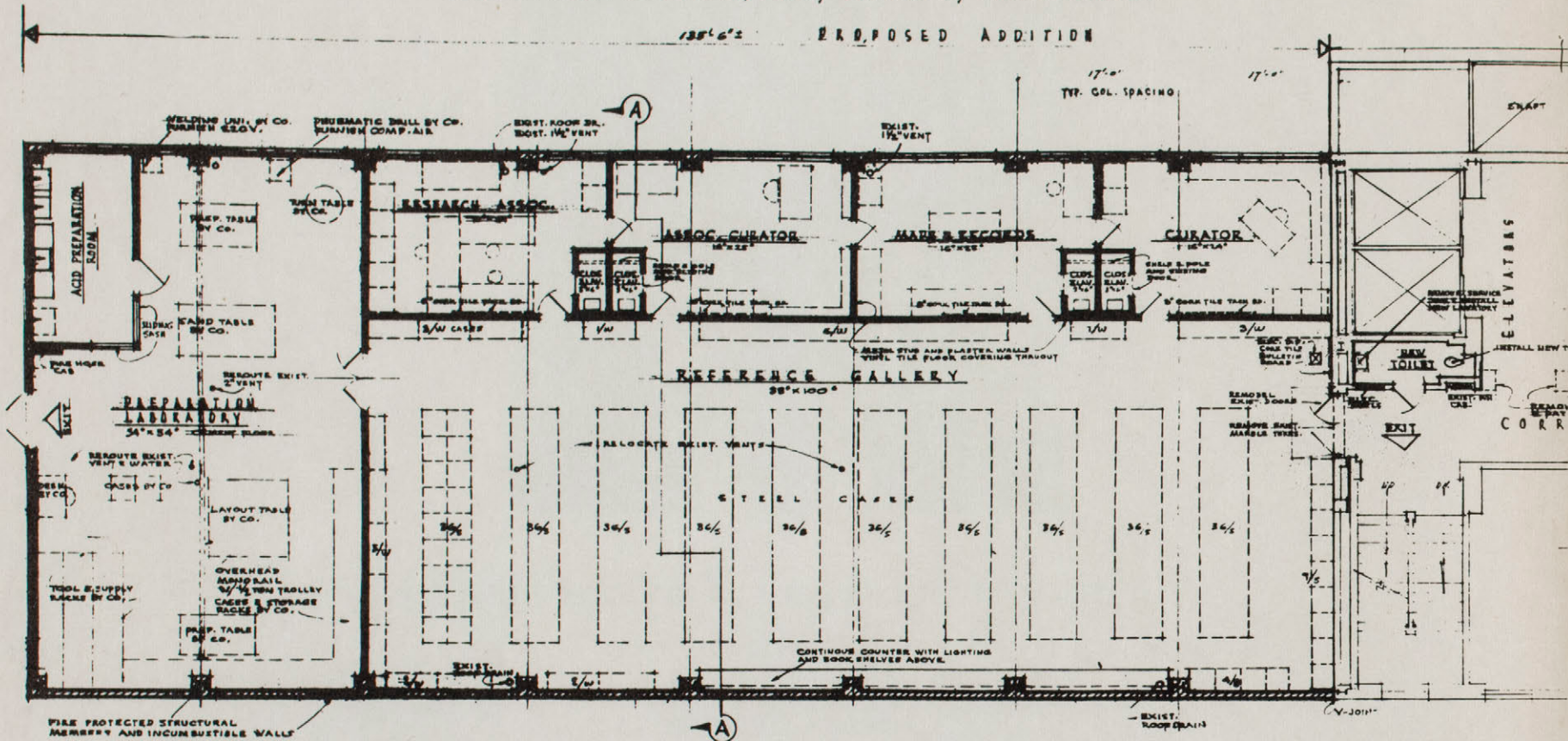
are in the perspective of history, the universities in California and specifically the great Museum in Los Angeles have a well-established tradition of research into the vast history of the earth and its inhabitants.

That tradition is known and honored throughout the civilized world. The fact that this peaceable and profound research was never more actively pursued than at present is among the most hopeful auguries in an age of stress and superficiality. Men of good will everywhere will rejoice that your Museum is now expanding its program and facilities for the study of prehistoric life. In Washington, London, and Paris—and, yes, in Moscow, Peking—all will look forward to contributions even more significant than the many already made.



PALEONTOLOGY IN PROGRESS

THEODORE DOWNS, Chief Curator of Earth Sciences



Exterior and interior views of the projected vertebrate paleontology facility.

IN THE near future the people of Los Angeles County will see in their Museum a gradual revelation of marvelous specimens of ancient life which have previously been stored for lack of laboratory and exhibit space.

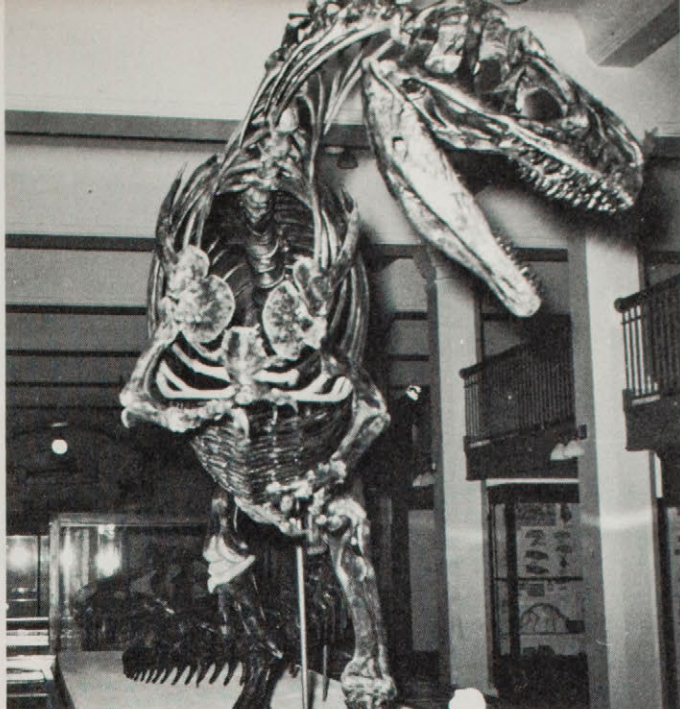
"Allosaurus," a large carnivorous dinosaur, a sixty-foot sauropod dinosaur, mosasaurs, titanotheres, extinct rhinoceroses, camels, ancient saber tooth cats, whole skeletons showing the evolution of horses, a mammoth skeleton from Eagle Rock, fossil whales and seals and many other rare and perfect fossil vertebrates are to be assembled in a new facility.

All this will be made possible by the new addition to the fourth floor west wing of the

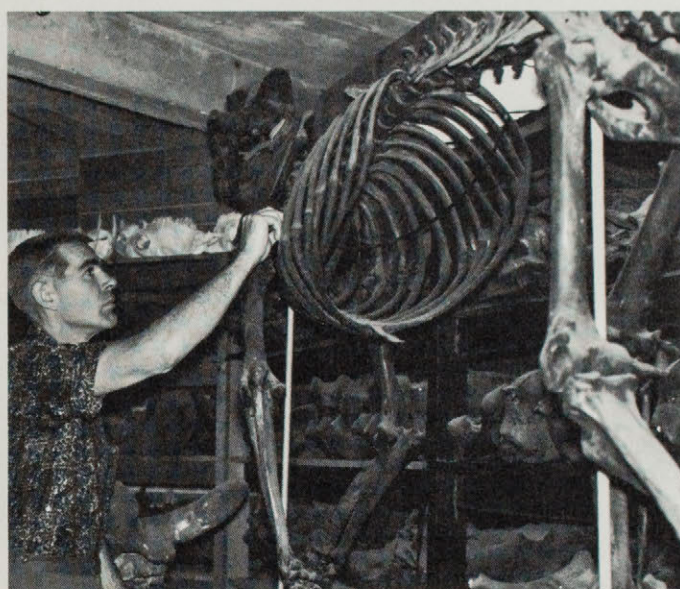
Museum. The 7,616 square feet of floor space will become the new facility for Vertebrate Paleontology.

It will include a preparation laboratory, reference gallery for extensive vertebrate collections, office and research space for a curator, associate curator, and research associates; student research area and general purpose room for types, records, maps and drafting or layout table.

Plans for the new space crystallized in 1959 when it became obvious that there was not enough room to accommodate fossil specimens or researchers. Man's scientific curiosity, his penchant for inspection and excavation of barren slopes and eroded, exposed



Specimens such as the "Allosaurus" will soon be exhibited in Los Angeles County Museum (photograph of one at Princeton University).



Senior Preparator, Leonard C. Bessom, repairing a Rancho La Brea lion skeleton in a basement storeroom.

lands, result in an unending supply of "bones." Many of these must be collected, recorded, preserved, and exhibited.

The vertebrate paleontology section has made it a policy to encourage qualified people in the Los Angeles area to participate in solving the numerous research problems which originate from various documented collections.

Stressing this potential in research at the Los Angeles County Museum, we presented a detailed proposal for a new fossil vertebrate facility to the National Science Foundation in May, 1960. We noted that the fossil collection had doubled in importance with the 1957 purchase of the California Institute of Tech-



Curator of fossil vertebrates at work in narrow third floor hallway "laboratory and reference collection gallery."



Temporary storage area for fossil and modern skeletons in the wind tunnel of the sub-basement.

nology collection and that we were in the midst of an extended field program in the Anza-Borrego desert (supported by the National Science Foundation).

We emphasized further that four research associates from neighboring academic institutions were studying material inconveniently housed in our cramped quarters and that two graduate students were working on new discoveries.

The Foundation's attention was called to the dozens of unsolved problems "sitting" in the Museum's collections such as the descriptions of formerly unknown extinct antelopes and mastodons, analyses of whole faunal communities from remote areas of southwest-



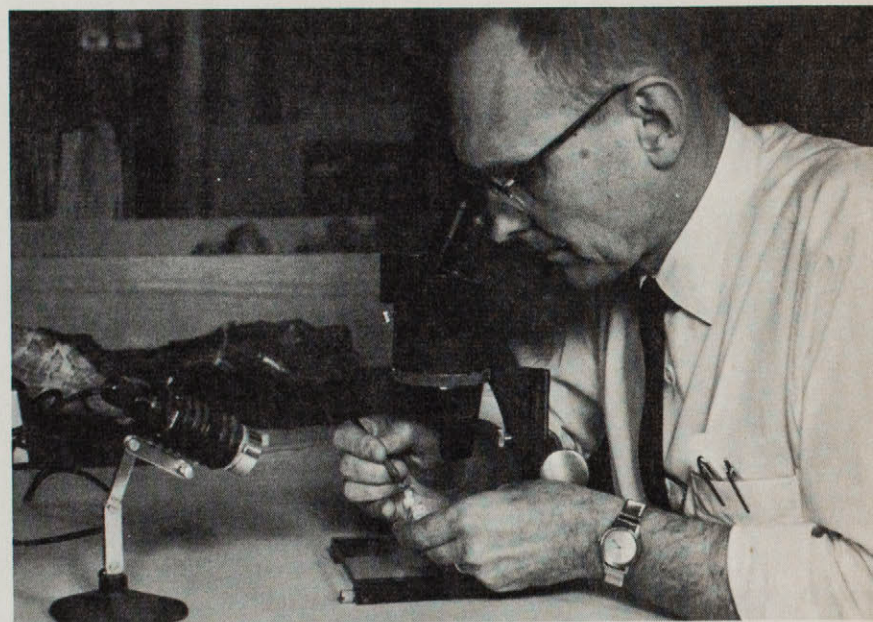
Research assistant in fossil marine mammals, Mr. Edward D. Mitchell, Jr., examines modern sea lion foot in emergency "cubicle" behind buffalo group, second floor.



Volunteer workers prepare specimens in present "laboratory" (half an office on third floor): Gary Adamson, Ed Mercurio, Michael Bell, Jules Crane.



Dr. Paul V. Sondaar, visiting scientist from the Netherlands, measures fossil horse remains in Museum's collections from Mexico.



*Dr. John A. White, research associate, studies perfect jaw of new species of fossil rodent (*Geomys garbanii*).*

ern United States and Mexico, quantitative studies of great series of specimens, and evolutionary investigations.

The National Science Foundation sent a four-man team of experts to investigate the situation. They asked penetrating questions and compared our needs with dozens of other requests for aid throughout the nation.

Finally in May, 1961, the Foundation approved the research objectives and the construction plans and granted the Museum \$130,000. The grant was made with the understanding that \$72,960 would be provided by the County of Los Angeles. Thanks to the valuable support given us by the Museum's Board of Governors and the County Board of

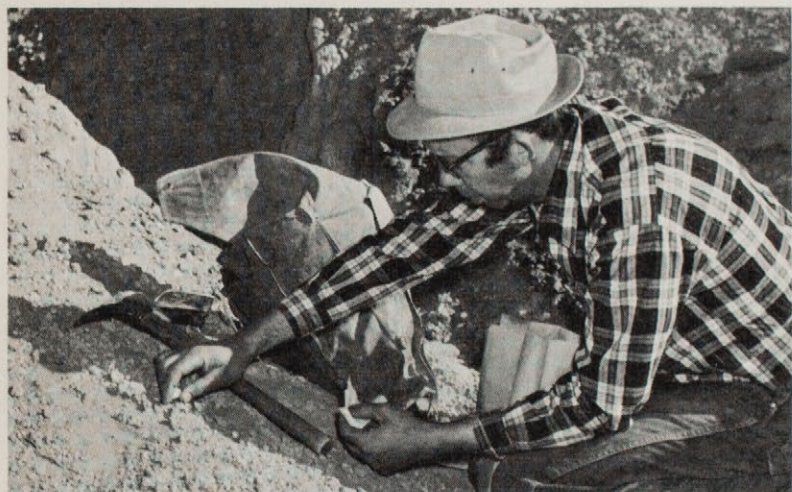
Supervisors, the total project was approved and the County Architect's plans have been completed.

The people of Los Angeles and environs will benefit directly from this project because the many stored specimens will be prepared for exhibit in the new laboratory, as will the Rancho La Brea skeletons for the proposed (though not financially secured) Hancock Park Science Museum.

Museum classes and other groups interested in vertebrate paleontology will find fossil material more accessible for observation in the new space. Museum curators, research associates, visiting scientists, and students will, in the new research center, have a place to work much more efficiently.



Dr. Richard Tedford, reseach associate, fits strips of burlap for "jacketing" mastodon tusk for Museum collection.



Mr. Harley Garbani, layman who discovered the vast "fossil beds" in Anza-Borrego Desert area, collects micro-vertebrates for Museum.

The many fine specimens donated to the Museum by interested laymen will be better accommodated. The alert, inquiring layman frequently brings to light our most important discoveries today. His contributions of time and funds have been a prime factor in establishing our status as a center for paleontological research.

We hope that by winter or early spring of 1963 construction will be completed and the staff will move into the new area. We will then be in a position to accommodate the research work of Dr. Hildegard Howard, retired Chief Curator of Science and now Hon-



The Vallecito Creek badlands of the Anza-Borrego Desert State Park are typical source areas for the Museum's extensive and growing fossil collections.



Teri Pall and Beth Chassé preparing small mastodon tusk for removal. Hundreds of excellently prepared specimens have been donated to the Museum by Miss Chassé.

orary Research Associate in Avian Paleontology. Research associates such as Dr. John A. White, from Long Beach State College, specialist on fossil rodents, and Dr. Richard H. Tedford, of the University of California at Riverside, working on the extensive Mojave Desert faunas, will have space provided to analyse research problems.

It is indeed encouraging that the National Science Foundation examining board expressed such positive confidence in a relatively "quiet" area of science in this day of emphasis on space and physical science. We are grateful for their support.

Private Resources Enable Basic Developments

Science part
written by HH

THE Los Angeles County Museum is financially supported by a combination of County appropriation and the generosity of private citizens and organizations. Although ninety per cent of the Museum's day-to-day operating costs are met by tax funds, the balance is overwhelmingly in favor of private contributions in the fields of new acquisitions, special projects, and publications. Private sources are primarily responsible for the growth of the Museum's collections and services.

X In the Science Division, for example, more than half of the habitat groups installed since 1951 were made possible by the private sponsorship of expeditions. The world's record Kodiak Bear, the Hippopotamus, Rhinoceroses, Kangaroos, Fur Seals, and Musk Oxen, to mention but a few, were all collected on privately sponsored expeditions. Thousands of scientific specimens have also been added to the reference collections as a result of still other expeditions financed with private funds. On the 1956 expedition to Goias, Brazil, alone, over 13,000 specimens were collected. In the past ten years, eleven large expeditions have been made possible by private sponsors and innumerable short trips of a week or so. In fact, with the exception of some of the trips into Mexico and Canada, the entire foreign field program of the Science Division has been privately financed, a program that has enabled Museum personnel to study the wild

life of Central America, South America, Alaska, Ellesmere Island, Australia, Africa, and India, as well as Mexico and Canada, and has added more than 50,000 specimens to the Museum's science collections. A number of trips within the United States also have been aided by private sponsors or through research grants. As the result of National Science Foundation Research grants, for example, a new area of fossil discovery has been opened up in the Anza-Borrego desert of California.

The Museum's technical publication, "Los Angeles County Museum Contributions in Science," initiated in January, 1957, is entirely independent of County funds. The forty-third issue came off the press at the end of the 1960-61 fiscal year. Through this medium the Museum has been able to present the results of the research findings of the science curators and of scientists of other institutions studying the collections of this Museum. Until private funds made this series possible, all such information was scattered through various journals of scientific societies and the Museum was only indirectly credited with the work accomplished.

In addition to the items purchased for the Museum with the County Acquisitions fund and the hundreds of specimens received by gift, many important objects have been purchased with private funds. Several items have been acquired in this way with Museum As-



The Museum's Anza-Borrego Desert project to collect microfossil vertebrates is supported by grants. Here volunteer collectors help the Curator of Vertebrate Paleontology (standing).

sociation funds allotted to the Science Division. These funds also have proven invaluable in multitudinous purchases connected with the construction of Science exhibits and the furtherance of the curatorial work and research program of the Division.

Probably the greatest single outside contribution toward the progress of Science in the Museum during the last ten years is a recent facilities grant from the National Science Foundation. This grant will pay a little better than two-thirds of the cost of establishing a Paleontological Research Center and Laboratory to be constructed at the west end of the fourth floor of the Museum (see article, page 4).

It is significant to note that within the last ten years, expenses other than staff salaries for the Science Division's program in the Museum have been about equally met by the County of Los Angeles and by outside donors who have contributed specifically to the furtherance of this program. However, the balance falls heavily toward private participation when the assistance received from the Museum Associates endowment fund is included.

The program of the History Division has also been greatly enhanced by the use of private grants and gifts from citizens and organizations interested in the growth of the Museum.



Purchased with Museum Association funds, this model in the Hall of Evolving Life shows microscopic life in a drop of pond water.

For example, a large collection of historical significance was given to the Museum. The small History staff included no authority on the subject but through a generous donation the Museum was able to employ an expert in the field to catalogue and classify the items for research purposes. Another generous grant made it possible to construct a display case for changing exhibitions from this same collection.

In addition to the many received as gifts, important objects have been purchased with funds outside the County Acquisitions fund. In the current restoration and renovation of the California History Gallery, historical objects to complete the exhibition have been needed. The purchase of these things, as well as models and items necessary to interpret the gallery, has been possible only because of the use of private funds.

Perhaps the most important single use of private resources in the History Division was the purchase of the Edwin Deakin mission paintings. These paintings had been on loan to the Museum for twenty-five years. As a part of the Deakin estate they were up for sale, which would probably have meant that they would have been sold individually. With private funds available, the History Division was able to buy the paintings and retain a vital part of the Mission Section of the California Gallery.



The interior of the William S. Hart Ranch House, a bequest to the Museum.

Recently the History Division has made plans to establish a historical research center for Early California and to institute a publications program. A beginning has been made by purchasing microfilmed documents with a grant presented for that purpose. A grant from the Museum Association permitted the division to engage a qualified student to catalogue the very valuable del Valle collection of documents on Early California and Los Angeles.

Largest single gift to the History Division in recent years was the bequest of the William S. Hart ranch house, a rich repository of Western Americana and the art of Charles M. Russell. A major part of the cataloguing here has been done by volunteers.

In the History Division private fund expenditures have surpassed County budget expenditures for acquisition, assistance in the construction of exhibits, and furthering the work of the Division.

The outstanding example of private support given the Art Division is the successful fund raising drive over the past two years for construction of a new art museum in Hancock Park. As of mid-December, 1961, a total of \$6,750,000 has been subscribed. This practically assures the success of the drive, the immediate goal of which is \$8,000,000. This is not only the outstanding example of private support for art but also an unprecedented ex-



The medal collection and the funds for cataloguing and displaying it were donated.

ample of generous community effort for culture in Los Angeles. Five hundred and twenty private citizens, families, foundations, corporations, and volunteer groups have contributed so far to this fund, and they represent every age group, walk of life, and geographic location in Southern California, plus many from San Francisco, and from New York and other states.

During the fifty-year history of the Museum, the private art collector, through donation during his lifetime or through bequest, has provided the people of Los Angeles with over 90% of the treasures of art they can see in the Museum. For example, in the fiscal year 1959-60, \$33,539 worth of art was purchased by the Museum out of its regular fiscal budget, while \$424,577 worth of art was received as gifts. In 1960-61, \$24,857 was spent from budgeted funds and \$552,913 was donated privately.

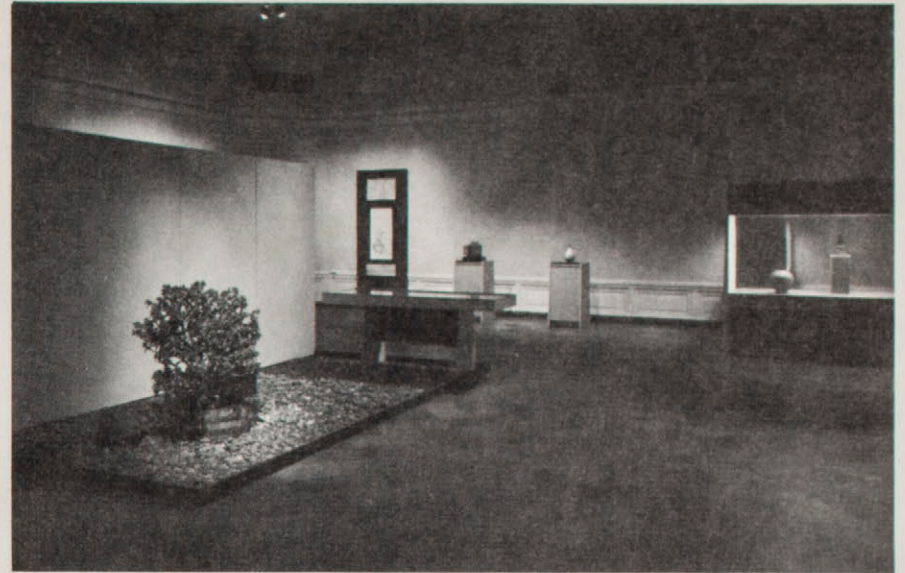
Very often curators in the Art Division are eager to acquire a particular object but immediate cash is not on hand to secure it before someone else buys it. Private individuals who have faith in the Museum are told about the dilemma or shown the object. It is extremely gratifying how often these people take out their checkbooks. Recently, for instance, a visiting collector from as far away as North Carolina went to a gallery with a curator, observed his passion for a Medieval limestone



Stuart Davis' "Première, 1957" (oil on canvas 58 x 50 inches), a gift of the Junior Art Council.

head, took out his checkbook to the tune of a couple of thousand dollars, and the curator carried his prize back to the Museum that same afternoon. A lady whose late husband was a connoisseur of Oriental Art sent in a check for \$4,000 for the Curator of Oriental Art to spend for objects during his recent trip to the Far East; and this donor has frequently and repeatedly provided financial help of this magnitude. Another lady with great enthusiasm for contemporary Southern California art frequently calls the Art Division, asks if they have seen the show of an artist's work at a certain gallery, and, if she discerns great interest, asks the curator to make a choice of the best and send her the bill. Only space limits the list of many more such acts of generosity.

Individual members of volunteer groups such as the Costume Council often become so enthusiastic about a fine piece of fabric or an historically important garment that they provide the amount needed for its acquisition. This is in addition to the thousands of dollars that the Costume Council has provided recently out of its regular budget for purchases, programs, publications, and curatorial travel. The Junior Art Council, in addition to providing regularly an annual sum of from \$5,000 to \$9,000 for the prizes and purchases from the "Annual Exhibition of Artists of Los Angeles and Vicinity," store up as much as



Private funds make possible the distinctive design of temporary exhibitions such as the "Korean National Treasures."

they can in their Acquisition Fund; and in 1960 they enabled the Art Division to acquire an important modern American painting costing nearly \$10,000. The Museum Association through its Projects Fund and Division allocations has made it possible to launch whole new programs such as the Art Lecture Series, and to improve the design and production of exhibitions, catalogs, and invitations. The newly formed Contemporary Art Group in its first few weeks of existence made contributions to various aspects of the Art Division's program totalling \$63,000.

Another beneficiary of private help has been the Museum Library. In the fiscal years 1959-61 gifts from the Museum Association and the Museum Associates for the purchase of books totalled slightly more than the amount available from County funds. Over the past ten years several important private libraries have been contributed, and one very valued friend has given not only books but painting and new lighting for the Library.

If growth is the index of a museum's vitality, then certainly the Los Angeles County Museum owes much of its life and importance to private support, not only to the primarily financial help sketched here, but also to the increased awareness of the Museum and its enriching role in the community that dedicated friends communicate.

B. B. D.

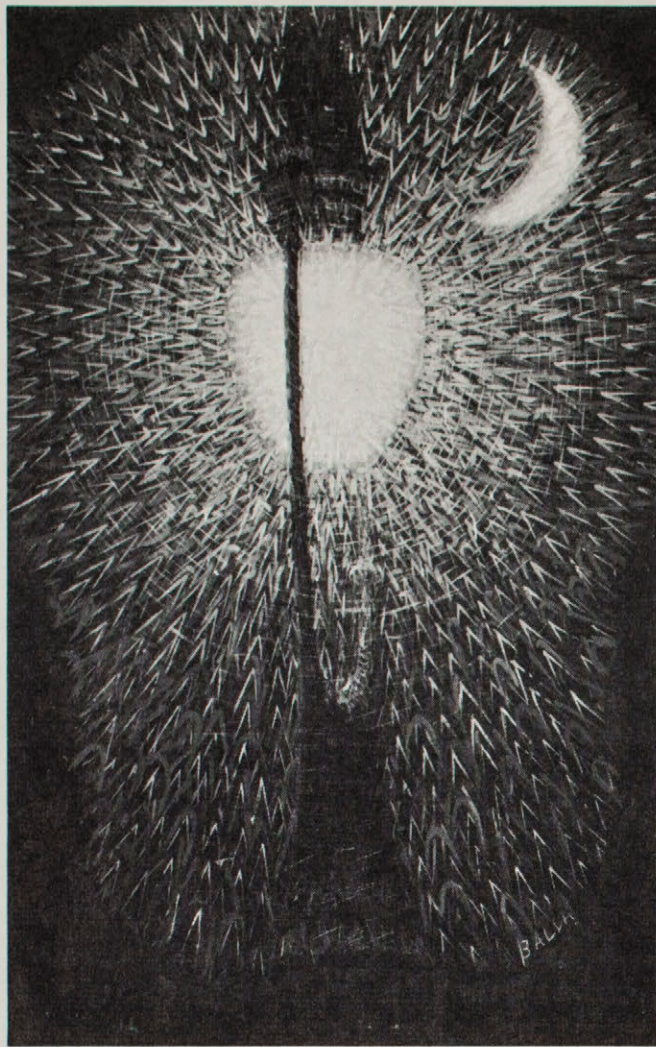


...“the bid is yours, Madam...”

*Museum Art Auction and Reception sponsored
by the Junior Art Council nets Museum Acquisition
Fund approximately \$98,000 with Peter Wilson
of Sotheby's wielding the hammer.*



PHOTOS: ASHLEY FOSTER, LEANORA MILLER, TOM TUCKER



Balla, "The Street Light—Study of Light," 1909 (oil on canvas, 68 3/4 x 45 1/4 inches). The Museum of Modern Art, Hillman Periodicals Fund.

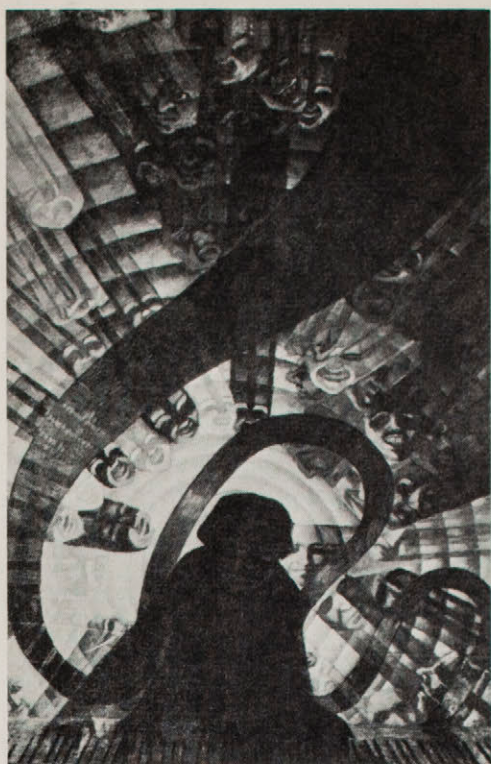
Futurism

LAUNCHED in 1909 by the poet and editor Marinetti, as an iconoclastic literary movement in revolt against all that was traditional, nostalgic, and sentimental, Futurism became for a wide public the symbol of what was new and a bit shocking in art long before a Futurist painting existed. Shortly after Marinetti's publication of his Futurist Manifesto, Carlo Carrà, Umberto Boccioni, and Luigi Russolo proposed to him that the visual arts be included and with his support presented in 1910 the "Manifesto of Futurist Painters" signed by them and by Giacomo Balla and Gino Severini. These five, Carrà, Boccioni, Russolo, Balla, and Severini became the Futurist Painters.

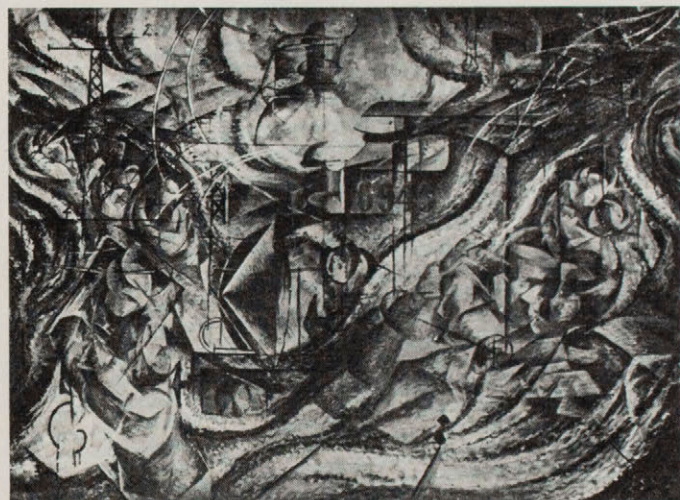
Not until 1911 in "*La Mostra d'Arte Libera*," a completely unjuried exhibition in Milan, were the first fruits of the Futurist ideas

seen by the public. The fiftieth anniversary of "*La Mostra d'Arte Libera*" is commemorated by the current exhibition in the Museum assembled by the Museum of Modern Art in New York in collaboration with the Detroit Institute of Art and the Los Angeles County Museum, and by the publication of *Futurism* by Joshua C. Taylor.

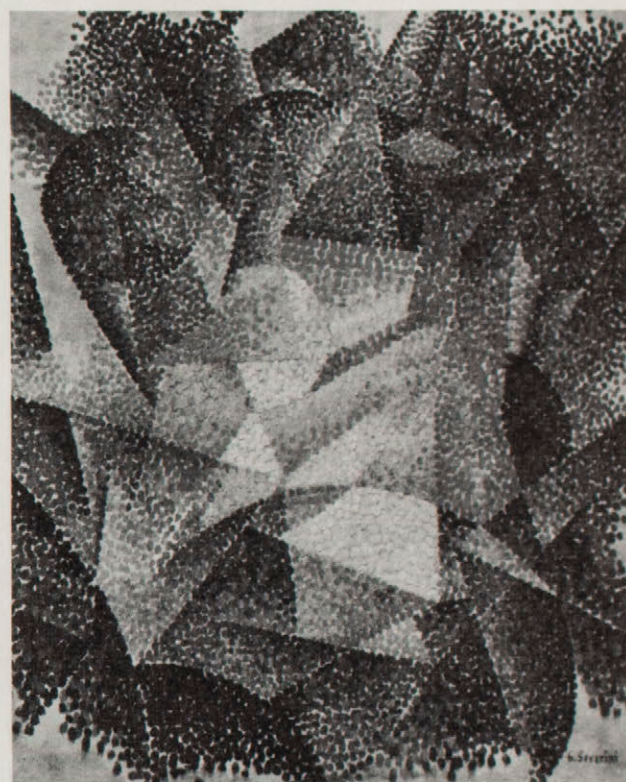
While the public was at first most titillated by the negative aspects of Futurist thought, the damning of all traditional art and some traditions of morality, the painters themselves attacked the past only because they felt that their world, the new world of speed and the machine, needed new idioms to express it. By abandoning the traditional in art they were freed to express new ideas with new techniques.



Boccioni, "States of Mind: The Farewells," 1911 (oil on canvas, 7 feet 5 inches x 55 inches). Collection of Eric Estorick, London.



Carrà, "Funeral of the Anarchist Galli," 1910-11 (oil on canvas, 6 feet 6 1/4 inches x 8 feet 6 inches). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest.



Severini, "Spherical Expansion of Light (Centrifugal)," 1914 (oil on canvas, 24 3/8 x 19 5/8 inches). Collection Dr. Riccardo Jucker, Milan.

They tried to show on canvas the motion, the dynamism, that is inherent even in static objects. They wished not to paint just the object, but the object in its emotional relationship to other objects, to the painter and to the spectator, and in relationship to itself at a different time or from another point of view.

Preoccupied with the machine, they attempted to make the mechanism human rather than to mechanize man. They recognized that perception was the product of all the senses and experimented with painting not sound or scent, but the emotional content of sounds and scents and their relationship to the visual object.

The problems they attacked were, of course, shared by all artists of their generation. Influenced in varying degree by the contemporary Cubist work in Paris, they still fiercely maintained their independence as a separate school, and rightly so since the resemblances are those of manner and not philosophy.

By 1920 the most productive period of the Futurists as a group was over, but their influence is still far from done—particularly their insistence on the emotional base for art and the personal involvement of the spectator, two ideas heard often in any discussion of current painting.

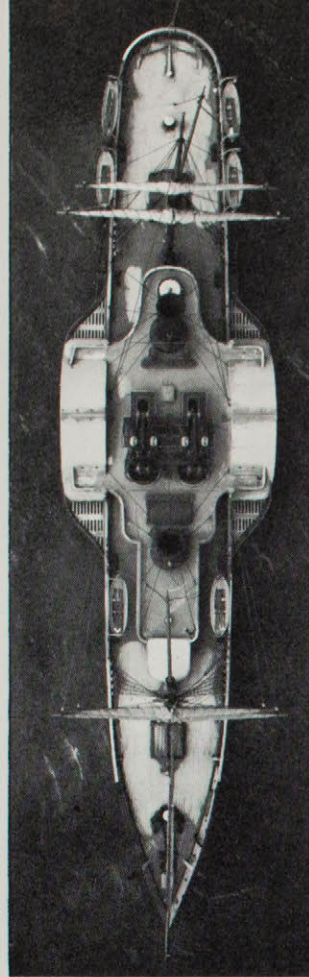
B. B. D.

The "Vanderbilt"

A LITTLE more than a century ago, in August, 1856, a 4200-ton sidewheel steamer, the largest wooden vessel in the world, was launched at Greenpoint, Long Island. Built by Jeremiah Simonson and christened the "Vanderbilt," this seventh steamship commissioned by "Commodore" Cornelius Vanderbilt joined the Havre Line, plying the route between New York and Le Havre. The cost of building and fitting her was believed to have been close to \$1,000,000.

A model of this famous vessel has now been placed on display in the History of Transportation Hall at the Los Angeles County Museum. Donated to the Museum by the Banning family, the model was acquired at San Francisco in the early 1900's by Captain William Banning and was shipped to Los Angeles to be displayed in the offices of the Banning Transportation Company on lower Spring Street.

The scale model (approximately 1/8 inch to the foot) was created by G. C. Fowler of San Francisco, who served for a number of years as Superintending Engineer of the Pacific Mail Steamship Company, New York. In this capacity he made all of the drawings for the interior arrangements of such steamships as the "City of Tokyo," the "Acapulco," the "Granada," and the "City of Panama." Creating ship models was a hobby to which he devoted most of his leisure hours. Another model of his, the "Golden State," exhibited in San Francisco in 1888, required five years to complete.



Arrives...

The steamship "Vanderbilt" set several records for ocean crossings. Her time of nine days, five hours, from New York to Southampton bettered the existing record, set by the British Cunarder "Persia," by half an hour. On her third eastbound crossing she set a trans-Atlantic record of nine days, eight hours, from New York to the Needles, involving runs of 350, 333, and 370 miles per day. A trip westbound from the Needles was made in the record time of nine days, nine hours, and twenty-six minutes, a distance of 3,115 nautical miles at a mean speed of 13.8 knots. Popularly known as "Vanderbilt's yacht," she continued on the New York, Southampton, Le Havre run until November, 1860.

In 1861 she was chartered by the United States Government, and in March, 1862, she was given directly to the government. The Confederate ship, the "Alabama," was destroying Federal ships at sea, and the "Vanderbilt" was believed to be the only ship fast enough to catch her. Her deck houses were removed and sixteen guns were placed aboard. But she was never able to find the "Alabama." At war's end she was assigned to the U.S. Navy North Pacific Squadron, where she was employed until 1868.

On April 18, 1873, appraised at \$84,000, the "Vanderbilt" was sold at auction to the George Howes Company for \$42,000. Captain George Cummings, who was to be her first master, recommended converting her to a sailing vessel and personally built a model



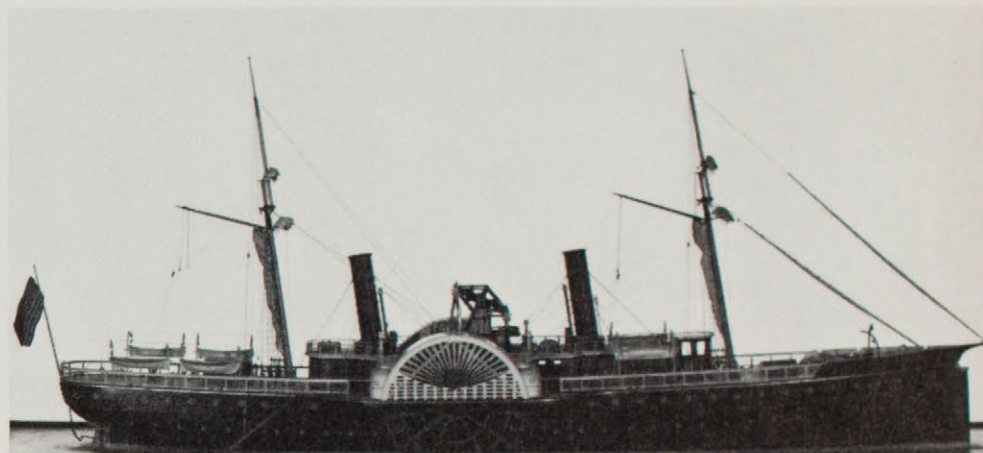
A deck view, looking toward the stern of the sailing ship, "Three Brothers."

encompassing his recommendations. This model, a four-masted bark named the "Emma," is on display at the DeYoung Museum, San Francisco. Coombs and Taylor of Hunters Point, California, dry-docked the "Vanderbilt," removed her engines, and, under the supervision of the celebrated ship commander Captain Bob (Bully) Waterman, re-rigged her as a three-masted full rigged ship. The conversion was necessitated by the development of a reciprocating engine that made the "Vanderbilt" steam equipment obsolete and too expensive to operate. Renamed the "Three Brothers," in honor of the Howes brothers, George, Edward, and Jabez, she continued her career.

As a sailing ship, she made some remarkable records. On her first voyage to "Cork for orders," she carried 5,242 tons of wheat, by 1,500 tons the largest cargo of wheat that had ever gone out through the Golden Gate. Her size was noteworthy at the time, and is described in Glenn S. Dumke's *Boom of the Eighties* in a letter written August 31, 1873, by David M. Berry: "The harbor of San Diego is a beauty. The largest vessels can come here except perhaps the 'Great Eastern' and the 'Vanderbilt' when heavily loaded." Her average record-making sailing time on the



Painting of the sailing ship, "Three Brothers," formerly the steamer, "Vanderbilt," being towed out of San Francisco Bay.



The model (approximately 12 x 52 inches) shows the celebrated sidewheel steamer, "Vanderbilt," as originally built for Atlantic service on the New York-Le Havre run.

eastbound Cape Horn passages for five passages from San Francisco, three to Liverpool and one each to New York and Le Havre, was 109 days.

In 1884 the firm of George Howes & Company became bankrupt through mining speculations and the big ship was sold to foreign owners. She was filled with tanks and converted into a petroleum carrier. On her fifth voyage she caught fire in the harbor of Leghorn and the crew barely escaped with their lives.

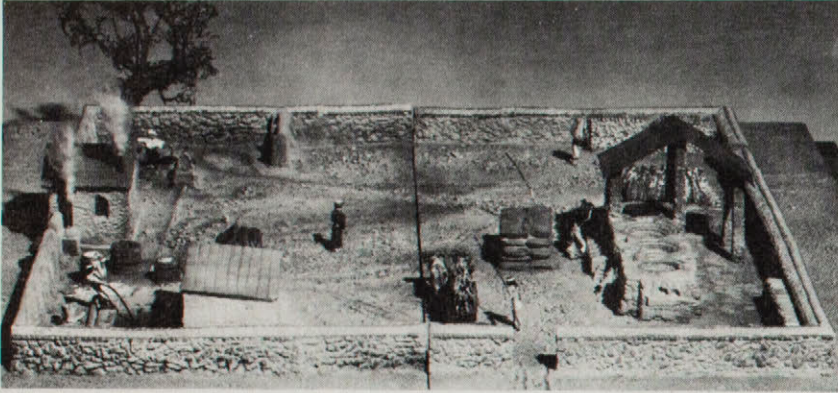
In 1885 the "Three Brothers" was sold to the Anchor Line and taken to Gibraltar, where she was utilized as a hulk in the harbor. And in the *Gibraltar Chronicle* of September 16, 1928, appeared the following notice:

"Lying at Puente, where she is to be broken up, is the famous old American wooden ship, the 'Three Brothers' . . . in her day the fastest steamer afloat." The model at the Museum guarantees, however, that the "Vanderbilt-Three Brothers" will never be forgotten.

E. B. L.

Models of Missions for Classrooms

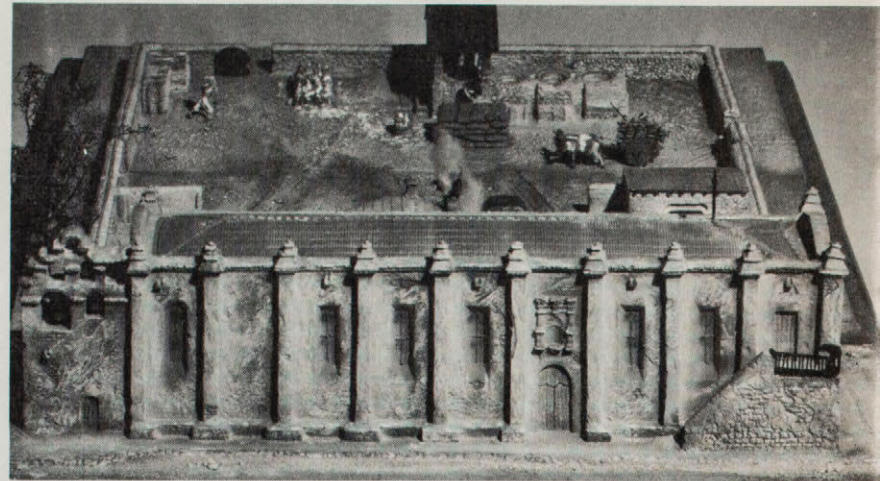
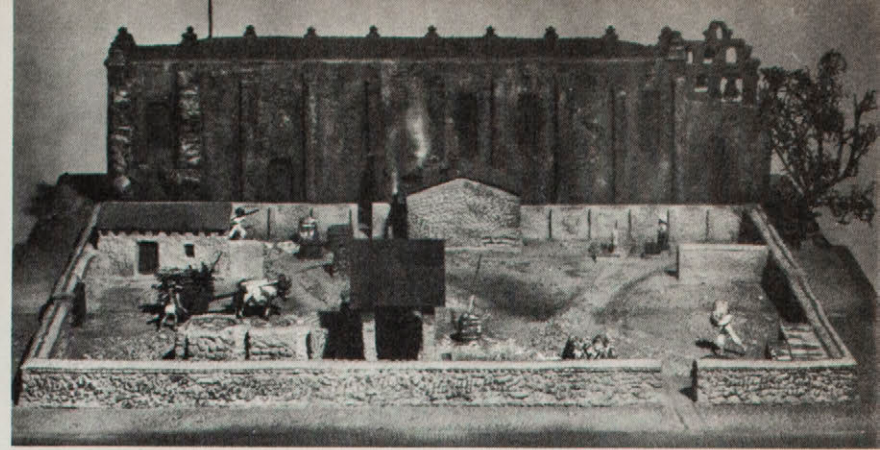
Three views of model of San Gabriel Mission in the 1800's (approximately 20 x 30 x 10 inches).



A VISUAL learning experience is often more rewarding for the school-age child than exposure to books and lectures. A combination of all three teaching methods is important in giving coverage in depth to any subject. Museum exhibits offer visual learning at its very best, as evidenced by the visits of thousands of students of all ages to the Museum annually. The Education Division of the Los Angeles County Museum extends this visual learning beyond museum walls in its program of lending a great variety of materials to Los Angeles County schools for classroom use.

A recent project of the Education Division involves the preparation of twenty portable models of the San Gabriel Mission for lease to County school districts. Thomas Temple, the official historian of the San Gabriel Mission, has assisted the division staff in this reconstruction of mission life, and Edward Damecki, photogrammetrist, has made the models as well as working molds for each section, so that twenty portable copies can subsequently be formed. The model is made of reinforced plaster, and is mounted on a board measuring approximately twenty by thirty inches. Accompanying each model is a booklet of photographs and drawings with text explaining all activities, processes, and structures depicted in the model.

Much evidence of early mission life in Cal-



ifornia is lost. The facts concerning this important facet of California history can only be found in mission records and diaries, and in the masonry ruins around mission sites, consisting of broken walls, fragmentary water systems, and crumbled brick and adobe structures. The model is designed to show the original appearance and function of the San Gabriel Mission and to picture the missions as similar to the Virginia plantations in colonial days—self-contained and self-supporting communities, dependent upon their own knowledge of crafts and skills to produce what was needed.

The San Gabriel Mission, one of the earliest of the chain of twenty-one missions built by the Franciscan friars throughout California, was founded in 1771, but the model attempts to reconstruct life at the mission during the period around 1800. It features the cattle industry, with particular emphasis on the rendering plant and the tanning facilities which made the mission famous in its day. Its tallow and hide products were sold to Yankee clipper captains from New England in return for fabricated shoes and other leather goods, hardware, cloth, and crockery.

These historical facts can now be made "to come alive" for the school child with the aid of another Education Division project.

A. B. M.



Commercial fishing in coastal waters of Jamaica. Results are also used for Museum research by Caldwells.

The Museum Spotlight

Science Division Divided

The great expansion of the scientific program of the Museum, both in planned exhibits and in research, is reflected in the fact that the Science Division is now divided into two separate Divisions: Earth Sciences, with Dr. Theodore Downs as its Chief Curator, and Life Sciences with Dr. Fred S. Truxal as its Chief Curator.

Expedition to Jamaica Augments Science Collection

Dr. David K. Caldwell, Curator of Marine Zoology, and Mrs. Caldwell, Research Associate in Marine Zoology, spent the month of August, 1961, collecting marine fishes around the coast of the island of Jamaica, British West Indies. This was Dr. Caldwell's sixth trip to the island and was made as a part of his continuing study of the systematics and ecology of the shore fishes of Jamaica.

The fishes collected on this expedition fi-

nanced by the Museum Associates, and many additional ones from his previous trips, will be added to the fast growing ichthyological research collection of the Museum.

The results of this study, which has produced many new records of fishes for the island, and perhaps some species new to science, will help answer many questions relative to the zoogeography of West Indian fishes, especially when the results are compared with those of other researches in the Caribbean. Because of his interest and work, Dr. Caldwell has been given an honorary staff position of Collaborator in Ichthyology with the Institute of Jamaica, the national museum of the British West Indies Federation.

Rare Musk Oxen Installed

The Museum's latest habitat group installation, an exhibit of Musk Oxen, culminates efforts which began in early 1957 when Mel-



A newly installed habitat group of the rare Musk Oxen was opened to the public January 10, 1962.

ville N. Lincoln, Senior Curator of Habitat Groups attempted to obtain scientific collecting permits for these rare animals. Due to the scarcity of Musk Ox and the Canadian government's program to increase the depleted herds, permits were denied until the latter part of 1959. On May 1, 1960, through the extensive co-operation of the Canadian officials and the generosity of Mr. and Mrs. Hugh H. Logan, a collecting expedition departed from Los Angeles for Eureka, Ellesmere Island, Canada. Led by Mr. Lincoln and accompanied by Mr. and Mrs. Logan and George N. Adams, Senior Taxidermist, the expedition was joined at Eureka by Dr. John S. Tener, Supervising Wildlife Biologist, Eastern Arctic, representing the Canadian Wildlife Service.

Through the further co-operation of the Canadian government, Dr. Tener was present at the January 9 opening of the Musk Ox Group to narrate the film, "Arctic Beauty," loaned through the courtesy of the Canadian Wildlife Service.

The new group, depicting the barren tundra habitat of the Musk Ox, was installed under the direction of Mr. Lincoln. Taxidermy is by George N. Adams; background by Robert C. Clark who, with the assistance of Paul E. Hill, also installed the foreground.

Botany Exhibit of Flower Paintings

An unusual exhibition of "Flower Portraits" in water color by Miss Ethelynde



Miss Bonnie Templeton, Curator of Botany, and the artist, Miss Ethelynde Smith, with flower "portrait" seen at recent exhibit.

Smith, former concert singer, was recently presented by the Botany Section. Bonnie C. Templeton, Curator of Botany, was assisted by the artist in making a selection of approximately eighty "Portraits" from among more than 350 of her paintings of exotic flowers from gardens in southern California and Europe.

With this her ninety-second one-man show, Miss Smith's work has now been exhibited in major museums throughout the nation, including the American Museum of Natural History, New York, and the Chicago Natural History Museum.

Crystallography Exhibit Opened

An exhibit on Crystallography has been opened in the Mineral Hall. Consisting of four large cases, it shows unit cell models donated by the Pacific Telephone and Telegraph Company, typical crystal forms, and mineral specimens chosen to demonstrate common crystal shapes. A special exhibit of twin crystals illustrates the tendency of certain forms to grow in more than one direction.

Crystallography is the study of crystals and the laws governing their growth, shape,

and internal structure, an understanding of which is essential in modern mineral study. The Crystallography exhibit is an important introduction to the larger Dana Collection already on display, which has recent additions of several new and rare specimens.



Two leaders of Docent Group, Mrs. Frank L. Schoenheider and Mrs. William G. Cooper, study Egyptian object in preparation for gallery tours.

Docent Council to be Formed

In anticipation of the building of the Los Angeles County Museum of Art, plans are now being made for an administrative organization that will make productive use of the new facility. In July of 1961, the Board of Directors of Museum Associates made a number of recommendations affecting volunteer groups serving the Museum. In the interest of efficiency and uninterrupted service to the public, one of the suggestions was carried out immediately. The unrelated docent groups that have been training and working independently of one another have been integrated into one comprehensive organization called The Docent Group. The Art Forum Docents, the Junior League of Los Angeles Children's Tour Docents, the Round Table Docents, and the Valley Volunteers have surrendered their independent identities in order to operate as one unit. Since the value of the new unit has been proven, it will achieve recognition as The Docent Council of the Los Angeles County Museum of Art, thereafter operating as the organ of educational service for the new administration. The proposed

date for this recognition is July of 1962, which would enable the group to be working efficiently well before the move to the new facilities.

Current educational services of The Docent Group include "Treasure Tours," current exhibition tours, the "Visual Journey Through History" tours (for sixth grade children), "Children's Art Forum" (for children seven to twelve), research for all Museum divisions, and programs requested by outside organizations. At present, there are one hundred and twenty-five volunteers in this program. Sixty-five trained docents are working under the direction of the Education Division, and sixty new volunteers, in October of 1961, began a concentrated training course under the supervision of The Art and Education Divisions. Each docent is enthusiastic about her future contributions to the public. Her dedication to standards of excellence is a guarantee of the cultural benefits envisioned by the projected Docent Council.



Mrs. Sidney F. Brody with Pablo Picasso's "Nature Morte—Dessin Bleu" (oil on canvas, 19 x 25 inches, signed and dated, 1937).

Museum Receives Ninth Picasso

A recent gift to the Museum has come from the estate of Miss Loula D. Lasker of New York City, who was an aunt of Museum Association Executive Committee member Mrs. Sidney F. Brody.

Dr. Richard F. Brown, Chief Curator of Art, commented: "The picture is a wonderfully spontaneous and carefree expression, exceptional in its wit and playfulness during

this period of the artist's career made grim by the Spanish civil war. With this important addition to the collections, the Museum is now able to exhibit permanently a total of nine Picassos covering many of the varied styles in which the protean master has worked."

Miss Mahood Honored

Miss Ruth I. Mahood, Chief Curator of History, was elected President of the Western

Museums League at its annual meeting, October 8, 9, 10, in Sacramento, California. Plans are now under way for the conference which will be held in Palm Springs in October, 1962.

Added Protection Provided

A German Shepherd is making the rounds with Museum guards to insure the protection of Museum objects from theft and damage.

The Museum Association Newsletter



Harold P. and Jane F. Ullman with Ebria Feinblatt, Curator of Prints and Drawings, at the opening of the exhibition of their Rouault prints.

Art and History Reception

On October 31 the Association took particular pleasure in giving a reception for the comprehensive exhibition of Rouault prints from the collection of one of its Executive Committee members, Harold P. Ullman, and Mrs. Ullman. On the same evening the opening of the History exhibition "Los Angeles from 1900 to the Present" was celebrated.



Chief Curator Ruth Mahood (center) at history exhibition with (left to right) Mrs. W. W. Robinson, Mrs. Everett Hager, Mr. Hager, and Mr. Robinson.

History Lecture Series to be Initiated

Inspired by the enthusiastic response to last year's Science Lecture Series, the History Committee, under the leadership of its chairman, Mr. A. Raborn Phillips, Jr., is initiating a History Lecture Series. Outstanding historians will lecture in the Museum auditorium: Dr. Hector Lee, Dean of the Student Body, Sonoma State College and an authority on folklore, will discuss "What the Folk Will Tell You About California" on February 27; Dr. Kurt Baer, Professor of Art and Hispanic Civilization at the University of California at Santa Barbara, "Art and Architecture of the California Missions," March 27; and Henry H. Clifford, Los Angeles investment counselor and historian particularly interested in the Gold Rush period, "Western Express—A Study in Gold Rush Communication," April 24.

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You are encouraged to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the privileges available only to its members. Applications for membership may be obtained from the Museum Bookshop or will be sent upon request. RIchmond 8-2194, Extension 59.

Members receive:

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